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“fiel’ han’” and the shouting negro preacher have been trodden into the past by the hot hoof of Progress. Readers North, as well as South, owe a debt of gratitude to both these Alabama women. One has told “an ower true story” with simplicity and touching tenderness. The other has caught the essential spirit of a time and of a race, as to which the very glibbest praters remain in deepest ignorance.

T. C. DE LEON.

RECENT WORKS OF SOME WOMEN WRITERS OF FICTION.

MISTRESS JOY. A Story of Natchez in 1798. By Grace MacGowan Cooke and Annie Booth McKinney. Illustrated. New York: The Century Company. 1901.

“Mistress Joy” is a first work by two women in neighboring Tennessee towns—Chattanooga and Knoxville. It is a story of the Southwest Territory in the transition stage between Spanish and French occupations and before the purchase for the United States by President Jefferson. The frontier life, the dangers from Indians, the great forest, and the still greater river, as well as the gayety and vanities of the French capital at New Orleans, have their effect as background. This is the historical setting. As picturesque figures, both Aaron Burr, dreaming of empire and captivating women’s hearts, and Louis Philippe, afterwards sovereign, visiting a New France in a new world, are brought upon the scene. There is some little incongruity, if one is sensitive as to dates, in finding Burr scheming on the Mississippi three years before he was Vice President and seven years before he visited this section. But dramatists and fiction writers have, time out of mind, permitted themselves these liberties for the sake of dramatic effect, and so why not here? For the date 1798 is not very essential; the real thing is the picture of the life, the time, the place. The Indian attack seems not quite convincing, and in New Orleans and out of it “Madam” is rather a stagey creation. But these, too, belong to the environment.

The real book is Mistress Joy herself. A very attractive, lovable, noble, human young woman she is, and in creating

her the authors have achieved a notable success. It is her evolution as a woman that is presented, the assertion and development of womanly ideals in her nature, the growth from too narrow conceptions of a religious life, which would discard youth and beauty, to broader and loftier ideals which would find uses for physical beauty and transform it into a means of achieving spiritual beauty. But while present, the moral is nowhere disagreeably insisted upon; it is rather the charm of the young woman herself who has fascinated her creators, and consequently holds the reader. It is the portrayal of a brave-hearted woman wrought out by two brave-hearted women.

THE MAKING OF JANE. By Sarah Barnwell Elliott. New York: Charles Scribner's Sons. 1901.

This work is the product of another Tennessee woman, and, indeed, a resident of Sewanee. Its subject, too, is another development of a woman, but in the turmoil of modern society and an intense life. We are inclined to place the conception and art of the earliest chapters as the subtlest and most delicate work Miss Elliott has yet produced. The poor, misunderstood, starved childhood—one cannot help thinking of “*Jane Eyre*” and the Brontës—the development of self-repression and self-restraint, until finally character is formed, and the yoke is thrown off by the now fully grown WOMAN—it is an admirable portrayal. Miss Elliott's psychology of child life, of girl life, is finely drawn, and her understanding of independent womanhood is genuine. Were the book only limited to this!

What makes the latter part less satisfying is that we care so much for Jane herself that we do not like so well the later portraiture of Mrs. Jane Saunders. This originally good but mistaken woman might have been let off: she obtrudes too far as the “villain-ess” of the story. That she did not understand the other Jane, and that she could not administer to the crying needs of her nature was surely spiritual crime enough. To involve her in a little scandal for herself makes a story within a story, and one quite of a different sort, and we very much prefer that lady as she is first introduced, not